PRODUCTION INFORMATION

"Psycho Killer" is a new horror thriller from 20th Century Studios, New Regency, and Constantin Film. The film is directed by Gavin Polone, written by Andrew Kevin Walker, and produced by Roy Lee, Matt Berenson, Andrew Kevin Walker, and Arnon Milchan, with Martin Moszkowicz, Robert Kulzer, Yariv Milchan, Natalie Lehmann, and Kat Landsberg serving as executive producers. The film stars Georgina Campbell, James Preston Rogers, Grace Dove, Logan Miller, and Malcolm McDowell.

The Story –

When Jane Archer (Georgina Campbell), a highway patrol officer for the Kansas State Police, witnesses her husband's brutal murder at the hands of a masked assassin, her world comes crashing down. Struggling to come to grips with his untimely death, she sets out on a journey to track down the perpetrator.

As her hunt progresses across the country, Jane begins to piece together evidence in hopes of exposing the killer's true identity, and comes to realize the man responsible is a sadistic, serial Psycho Killer (James Preston Rogers). A man who is completely detached from reality, he is on a dangerously misguided killing spree, and the depth of his mental depravity – and his sinister agenda – is more twisted than anyone could have imagined. As his cross-country rampage begins to grip the nation, Jane's numerous requests for support from fellow police and the FBI go unheeded, and she realizes it is up to her to track down the killer before he kills again.

The Characters –

Georgina Campbell is Jane Archer, a state trooper in Kansas, and the story's heroine. The actress who first made a name for herself with appearances on "Black Mirror" and "His Dark Materials" and received widespread acclaim for her starring role in the horror-thriller "Barbarian" was drawn to the role for a myriad of reasons.

“Jane is someone who is really dedicated to her job, and the majority of her time is spent on the roads and the highways,” says Campbell. “She is married to a man who’s also a patrolman (and her dad is a patrolman as well), so it’s obviously something that has been in her family for a long time. And she is a great marksman.”

“But she is a total badass as well,” Campbell says. “Something really horrific happens to her early in the film, and she goes on this vendetta and refuses to let anything stand in her way. She won’t take no for an answer, and she is very smart and very capable.”

Campbell continues, “Jane is determined to find the killer, no matter what the cost, because she feels partially responsible for her husband’s death. She feels like she let him slip out of her grasp because she had a shot; she had that moment where she could have stopped him, but she fumbled and didn’t get it, so to her, every death that happens afterwards is her fault.”

According to producer Roy Lee, oftentimes in horror films, the female lead is someone in peril, which is definitely not the case in this film. “Georgina’s character is a strong, determined woman who is seeking revenge for her husband’s death,” he says. “And no one believes her, and she receives no help from anyone around her, so she truly is facing the Psycho Killer by herself.”

Unlike most horror films, “Psycho Killer” spends a considerable amount of time with the story’s villain: the Psycho Killer. In fact, audiences see more of the Psycho Killer in the first act than they do of the story’s protagonist, Jane Archer.

James Preston Rogers is the Psycho Killer, a deranged serial killer who the media refers to as the Satanic slasher. With an imposing build (he stands 6’6” and weighs 260 pounds) and a terrifying radioactive mask that completely conceals his face, he is a formidable adversary. A victim of brutal childhood trauma and an abuser of painkillers and psychotropic drugs, he now exists in a violent and anarchic mental state.

Rogers, who received notoriety in the WWE universe before breaking out with roles in “Outlander,” “Mayans M.C.,” and “The Righteous Gemstones,” completely embodies the character, not only in the physical manifestation of Psycho Killer, but with his ominous deep voice as well. “He has his own agenda, and doesn’t really march to the beat of anyone else’s drum,” says Rogers. “He is off in his own world and has created his own bizarre fantasy world inside his head.”

Grace Dove, a Canadian Indigenous actress from the Secwépemc First Nation whose credits include “The Revenant” and “Alaska Daily,” is Agent Becky Collins, an FBI field agent based out of Springfield, Illinois, who meets Grace and, empathizing with her, agrees to help track down the Psycho Killer. Both women, who have devoted their lives to the justice system – traditionally a male-dominated profession – bond when Becky’s supervisor refuses to give Jane any information.

“My character first sees Jane Archer at the FBI field office, and I overhear a conversation between her and my boss, and I can tell that she is going through a lot,” says Dove. “She just lost her husband to the Psycho Killer, and I am very into the case. I can see how passionate she is and how much she wants to be a part of finding who the killer is, so I reach out because I have all of this knowledge that I want to share with her to help us identify and locate the killer.”

Malcolm McDowell, the prolific English actor who is no stranger to genre films (with roles in such iconic films as “Halloween,” “Cat People,” and “The Clockwork Orange”), is Mr. Pendleton, a wealthy Satanist who surrounds himself with young women and drugs. He lives a debaucherous lifestyle from his mansion in Maryland, and welcomes fellow believers.

McDowell signed on to the project after reading the script. “It was so well written,” he says. “This character is so far removed from where I am as a person, and parts like these are delicious for actors. And Andy (screenwriter Andrew Kevin Walker) has written this extremely complicated dialogue, which is quite unusual for a movie…it has the depth and drive of a first-class writer working at his very height. Some of those speeches were really wonderful to do as an actor.”

Logan Miller, who starred in the film “Escape Room” and has had roles in television shows including “The Walking Dead,” “Chicago Med,” and “It’s Always Sunny in Philadelphia,” is Marvin, who works for Mr. Pendleton and dabbles in the worlds of satanism and the dark arts. While someone who is fiercely devoted to his mentor, he briefly bonds with the Psycho Killer.

“Marvin is a bit of a nebbish goth,” says Miller. “He is part of a Satanic chapter in Maryland that holds bloody and sexual rituals. He looks through all of the classified ads trying to find deciphered satanic wording and subtext. He is a bit sassy, but he truly believes in his satanic rhetoric, and Psycho Killer believes that he believes, so they have share a common bond in their belief system.”

The Production –

“Psycho Killer” was filmed in the Spring of 2023 on locations in and around Winnipeg, Manitoba, Canada. The talented team behind the camera includes director of photography Magnus Jønck (“The Assessment,” “Lean on Pete”), production designer Roger Fires (“Violent Night,” “Nobody”), film editor Derek Ambrosi (“You Should Have Left,” “Insidious: The Red Door”), composer Sven Faulconer (“Scream VI,” “The Elephant Whisperers”), and costume designer Natalie Bronfman (“The Handmaid’s Tale” “See”).

Producer Roy Lee, who is the founder of Vertigo Entertainment and has produced a number of recent hit horror films, including “Weapons,” “The Long Walk,” and “Barbarian,” as well as such classics as “The Ring” and “IT,” is a big fan of Andrew Kevin Walker. “Se7en,” which Walker wrote, is one of Lee’s favorite films, and his screenplay for “Psycho Killer” did not disappoint.

“Andrew’s script was very well written,” says Lee. “It had lots of twists, turns, and things I did not expect, and it went to places that completely surprised me. I am not interested in formulaic stories, and nothing motivates me more – as a producer – than a well-crafted story.”

Lee continues, “Seeing things from the killer’s point of view is such an unusual perspective, and it is something that I especially enjoyed in Andrew’s screenplay.”

Zeroing in on a shooting location was especially challenging, as filmmakers needed to find one city with different geographical and architectural aspects so that it could represent multiple cities. As a result, Manitoba, Canada, ended up filling in for all of Jane Archer’s stops while in pursuit of the Psycho Killer, including Colorado, Kansas, Pittsburgh, and Maryland.

Approaching the film from a visual standpoint, production designer Roger Fires worked closely with the filmmakers to determine the best way to tell the story using colors, textures, and motifs. “This story is a clash of two worlds, between good and evil, and we were able to accomplish this through colors and temperatures,” he says. “The closer Jane gets to the Psycho Killer, the warmer her world becomes.”

To help ensure a scary tone, Fires strove to manipulate the moods of the story. “We had a lot of fun playing with the shadows and the uneasiness of what’s happening on screen, and amplifying that fear of not knowing what’s around the corner,” he says. “There were a lot of doorways and practical set pieces that helped create a sense of moodiness.”

One film that helped inspire Fires’ team was the Coen brothers’ “No Country for Old Men,” which is not a traditional horror film, but effectively uses shadows and features a killer whose demeanor is peaceful, slow, and calculated, much like that of the Psycho Killer.

In terms of wardrobe, the Jane Archer character is not at all feminine, primarily because she wears a state trooper uniform for the majority of the film. Costume designer Natalie Bronfman saw this as an opportunity to explore the masculinity of her character, as she has to become more masculine to defeat a very masculine killer and evil.

Bronfman played with a lot of colors, which makes sense as she got her start in the industry as a painter. “When Jane is working, she wears predominantly blues and greys because that is her work uniform, but when we see her home life, there are warmer tones, because there is happiness and love there,” says Bronfman. “She is in warmer tones of red, and red can mean so many things. It can mean passion, it can mean anger, but it is also the lifeblood.

Bronfman continues, “When her husband is killed, and she goes on a hunt, I put her back into her work colors that are devoid of emotion, to indicate that she has a heavy task at hand, and she is trying to stay out of it. Then, in the very end, we have her in a really lovely, strong green, which indicates that there’s a sense of regrowth and a rebirth.”

For the Psycho Killer’s wardrobe, he is the exact opposite. “He looks like all the life has been sucked out of him, and he is void of any color,” Bronfman says. “You are left with a residual sort of gray clay.”

In Theaters –

"Psycho Killer" is a movie about terror and violence; a horrifically visceral rollercoaster ride, but at its core, it is a story about the battle of wills between two characters, one good and one evil, and the lengths they will go to see their goals realized.

"Audiences are going to be scared out of their minds," says Malcolm McDowell, who plays the deliciously twisted Mr. Pendleton. "This movie is not only physically scary, but it is psychologically scary, as well, so you have the double whammy. It is not just a mindless genre movie slasher pic."

According to James Preston Rogers, who plays the titular Psycho Killer, the film is "very graphic, very bloody, but also very entertaining."

"What's great about this movie is that it doesn't let up," say Logan Miller, who plays Marvin, Mr. Pendleton's trusted assistant.

"Audiences are going to be genuinely freaked out," says Grace Dove (Agent Becky Collins).

Georginia Campbell, who plays patrol officer Jane Archer, adds, "This movie is terrifying. It is about something that could happen in real life, so it all feels very real and visceral. We are dealing with a man, a serial killer, who is pure evil…pure darkness, and it's scary seeing that human beings can go to such dark extremes."

About the Cast –

An English actress based out of Los Angeles, **GEORGINA CAMPBELL (Jane Archer)** is the star of the 20th Century Studios/New Regency psychological thriller "Barbarian," which released to rave reviews and a No. 1 debut at the domestic box office. Campbell also starred as one of the leads in Ishana Night Shyamalan's "The Watchers" for Warner Bros., in addition to appearing in Netflix's international spin-off feature "Bird Box Barcelona," based on the original global sensation.

Up next, she will star in the sci-fi action film "Cold Storage," an adaptation of David Koepp's novel, alongside Liam Neeson and Joe Keery for StudioCanal. She will also star opposite Paddy Considine in the new Charlie Brooker crime thriller series, planned to be released in spring 2026, as well as the independent feature "The Shepherd" for Spooky Pictures and Anton Entertainment.

Previously, Campbell won the prestigious best actress BAFTA for her performance in the drama feature "Murdered by My Boyfriend." She is also well known for her work in the "Black Mirror" episode "Hang the DJ," directed by Tim Van Patten, and the Channel 4 series "Flowers," created and directed by Will Sharpe. Her additional credits include the international Apple drama series "Suspicion," Tom Hooper's HBO series "His Dark Materials," the anthology series created by Brett Goldstein "Soulmates" for AMC, and the critically acclaimed BBC series "Broadchurch."

JAMES PRESTON ROGERS (Psycho Killer) didn't set out to become an actor. He was an athlete first…someone who understood discipline, routine, and pushing the body beyond its comfort zone. Born in Toronto, Ontario, Rogers spent his early years focused on sport, unaware that storytelling would eventually become the center of his life. That shift happened unexpectedly when he walked into a national commercial audition without a headshot, résumé, or agent and booked the role. What could have been a fluke instead revealed something deeper: a creative instinct he had been searching for without knowing it.

Early in his career, he trained with the WWE, immersing himself in a world that demanded physical precision, presence, and resilience. At the time, performers from that space were rarely taken seriously as actors. Hollywood hadn't yet caught up to the idea that size and subtlety could coexist. While the training sharpened his work ethic and sense of performance, Rogers felt pulled toward something quieter and more lasting: film and television stories rooted in character, emotion, and consequence. Choosing passion over momentum, he stepped away from wrestling, fully aware it was the longer and less certain road. That decision defined everything that followed.

His first feature film was "Outlander," a project that introduced him to the power of cinematic storytelling and marked the beginning of a career built through persistence rather than shortcuts. Over time, his work expanded across studio films and premium television, including "Pixels," "Weird: The Al Yankovic Story," "Frontier," "Mayans M.C.," "The Blackening," "Beverly Hills Cop: Axel Foley," and "The Righteous Gemstones." Whether in drama, comedy, or genre work, his performances share a common thread: control, intelligence, and an ability to ground large-scale material in emotional truth.

Behind the camera, Rogers deepened his voice as a storyteller by writing and directing the short film "Gutterball Blues," which went on to earn 14 festival awards. The project reflected the same values that define his acting—character first, honesty over spectacle, and respect for the audience.

Most recently, he stars as the title character in "Psycho Killer," a theatrical release that feels less like a turning point and more like an arrival. The role brings together everything he's built over years of deliberate work: physical authority shaped by discipline, emotional restraint earned through experience, and a presence that invites audiences to lean in rather than look away.

Standing 6'6", Rogers is impossible to miss—but what keeps people watching is something quieter. It's the sense that nothing about his career was rushed, that every step was chosen, and that the work comes from someone who understands both struggle and patience. Having taken the long way around, he now finds himself in a place where audiences and filmmakers aren't just seeing what he's done—but are genuinely curious about what he'll do next.

LOGAN MILLER (Marvin) is a versatile actor known for both his comedic and dramatic work across the big screen and small. He recently completed an arc on the new Duffer Brothers series for Netflix, "Something Very Bad is Going to Happen."

He is perhaps best known as the lead of the Sony feature film franchise “Escape Room,” which was one of their top-grossing movies in 2019, and the second installment, “Escape Room: Tournament of Champions.” Miller had a memorable comedic turn in Cooper Raiff’s critically-acclaimed feature “Shithouse,” which won best narrative feature at SXSW, and he was also a lead in the Fox 2000 feature “Love, Simon,” opposite Nick Robinson, Katherine Langford, and Jennifer Garner for director Greg Berlanti. Other feature credits include playing the love interest to Zoey Deutch in Ry Russo Young’s feature adaptation of the best-selling novel “Before I Fall,” which premiered at the 2017 Sundance Film Festival and was released by Open Road, as well as the Imagine Entertainment feature “Being Frank,” opposite Jim Gaffigan and Anna Gunn, for director Miranda Bailey, which premiered at SXSW. He also starred in the Lionsgate feature “Private Property,” opposite Ashley Benson and Shiloh Fernandez.

Miller previously recurred on AMC’s top-rated cable drama “The Walking Dead,” and was seen alongside Britt Robertson and Dennis Quaid in Lasse Hallström’s feature “A Dog’s Purpose,” based on the best-selling novel for Universal/DreamWorks. He also played the lead role in the Universal/Blumhouse feature “Prey” for director Franck Khalfoun and starred opposite James Caan and Keir Gilchrist in the found footage thriller “The Good Neighbor,” which premiered at the SXSW Film Festival and was released by Vertical Entertainment.

He is well known for playing class clown Carter in Paramount’s “Scouts Guide to the Zombie Apocalypse,” opposite Tye Sheridan, a horror comedy about three scouts who attempt to save their small town during a zombie outbreak. Named one of The Wrap’s ten breakout stars for his two films at Sundance in 2015, Miller co-starred in the ensemble drama “The Standford Prison Experiment,” alongside Billy Crudup, Ezra Miller, Michael Angarano, and Olivia Thirlby, and played the lead role in Matt Sobel’s feature debut “Take Me to the River,” in which IndieWire stated “the standout discovery is newcomer Miller.”

His additional feature credits include Kelly Reichardt’s “Night Moves,” opposite Dakota Fanning, Jesse Eisenberg, and Peter Sarsgaard, which premiered at Venice; “Plus One,” opposite Rhys Wakefield and Ashley Hinshaw, which premiered at SXSW; and “Deep Powder,” opposite Shiloh Fernandez and Haley Bennett, which premiered at Tribeca. Miller broke out as the young Matthew McConaughey in New Line’s comedy “Ghosts of Girlfriends Past,” starred as the lead of Disney’s hit series “I’m in the Band,” and currently voices the role of Sam in the animated series “Ultimate Spider-Man.”

Arguably amongst the most dynamic and inventive of world-class actors, yet one also capable of immense charm, humor, and poignancy, **MALCOLM MCDOWELL (Mr. Pendleton)** has created a gallery of iconographic characters since catapulting to the screen as Mick Travis, the rebellious upperclassman, in Lindsay Anderson’s prize-winning sensation, “If…”

He is entering new territory with his first western, “Last Train to Fortune,” with Mary Steenburgen and Bernadette Peters in support, alongside James Paxton, fulfilling his father Bill’s wishes of wanting to play opposite Malcolm’s marooned schoolteacher.

And he's just preparing to film season five of the hit Canadian family comedy series "Son of a Critch," in which he's been nominated for his crafty Critch grandfather. Seasons 1-3 are available on Netflix in both the U.S. and Canada.

McDowell's place in movie history was secured when Stanley Kubrick finally found the actor he was searching for to play the gleefully amoral Alex in "A Clockwork Orange"; when McDowell conceived the idea for the further adventures of Mick Travis in Anderson's comedic epic "O Lucky Man!"; when he wooed Mary Steenburgen and defeated Jack the Ripper as the romantically inquisitive H.G. Welles in Nicholas Meyer's "Time After Time"; when he destroyed Capt. Kirk in "Star Trek: Generation," and when he pranced and parried as narcissistic ballet impresario Alberto Antonelli in Robert Altman's "The Company."

Those legendary roles have endured with legions of filmgoers while other adherents have been won over by: his compulsive "Gangster No. 1," in which he created a character both on screen and through nuanced voice-over; his complex villain who taunts Clive Owen and traumatizes Jonathan Rhys Meyers in Mike Hodges' neo-noir "I'll Sleep When I'm Dead"; and his conflicted "Yurovsky," who carries out the murder of the Romanovs in Karen Chakhnazarov's "Assassin of the Tsar." For the latter, the New York Times said, *Not since reaching his mature years has McDowell given such a fine, strong, crafty performance. It is acted with immense skill*.

McDowell most recently starred opposite Jane Fonda and Lily Tomlin in Paul Weitz's "Moving On"**;** assumed a perfect Australian accent as Rupert Murdoch in Jay Roach's "Bombshell"; and chilled as Dr. Samuel Loomis in Rob Zombie's reinvention of "Halloween," which shattered all box-office records for the Labor Day weekend. His feature film credits include: Hugh Hudson's "My Life so Far"; Richard Lester's "Royal Flush"; Paul Shrader's "Cat People"; Rachel Talaley's "Tank Girl"; Robert Downey Sr.'s "Hugo Pool"; Joseph Losey's "Figures in a Landscape"; and Bryan Forbes' "Long Ago Tomorrow."

Also, the brilliant literary editor Maxwell Perkins in Martin Ritt's "Cross Creek"; the Chaplin-esque studio boss in Blake Edwards' "Sunset"; and the final incarnation of Mick Travis in "Britannia Hospital," the third film in Anderson's trilogy. McDowell's noted work also includes David Grieco's Russian-made "Evilenko," Alan Arkush's "Get Crazy," Rosiland Ross' "Father Stu," and "Schweitzer," in which he plays the world-admired humanitarian.

On the concert stage, McDowell has appeared with major orchestras and conductors in sold-out musical evenings. With the Los Angeles Philharmonic conducted by Gustavo Dudamel, he acted in two of the three Shakespearean pieces Tchaikovsky wrote, playing Prospero in "The Tempest" and the Ghost in "Hamlet." Also at Disney Hall, he narrated the compilation of music from Stanley Kubrick's films, with the Los Angeles Philharmonic. And backed by the San Francisco Symphony conducted by Michael Tilson Thomas, he starred with Elvis Costello in Strindberg's "A Soldier's Tale."

On television, he made his starring debut opposite Laurence Olivier, Alan Bates, and Helen Mirren in Harold Pinter's "The Collection," directed by Michael Apted. Later, television was highlighted by the influential British mini-series "Our Friends from the North," with Daniel Craig and Gina McKee; as the agency head in the hit series "Entourage," and as the orchestra conductor for four seasons in "Mozart in the Jungle." He also created major attention for his three-episode role in the "Heroes" series and was the first non-animated actor in "South Park," being Trey Parker's favorite actor.

For PBS, he committed to film his acclaimed Jimmy Porter in the Roundabout Theater production of John Osborne's "Look Back in Anger." On the New York stage, he received raves for the American premiere of David Storey's "In Celebration," at the Manhattan Theater Club, directed by Lindsay Anderson, and for Oscar®-winner Ronald Harwood's "Another Time" at The American Jewish Theater.

In Los Angeles, he and Swoozie Kurtz headlined "Hunting Cockroaches" at the Mark Taper Forum, directed by Arthur Penn. In London, he brought new life to the title character in Joe Orton's "Entertaining Mr. Sloan," opposite Beryl Reid at the Royal Court, later transferring to the West End, and he undertook the Cary Grant role in Philip Barrie's "Holiday," opposite Mary Steenburgen, at the Old Vic, directed by Lindsay Anderson.

McDowell's muse-mentor relationship with the gifted, grumbling, and giving Anderson was captured in "Never Apologize" (2007), the performance film of McDowell's one-man show about the provocative filmmaker that premiered at the Edinburgh Festival, London's National Film Theater, and at Cannes before the Prince and Princess of Wales. Conceived by McDowell and directed by Mike Kaplan, it chronicles one of the most significant actor-director teamings and shows the full range of McDowell's storytelling charisma in comedic, satiric, and moving encounters with Richard Harris, Bette Davis, Alan Bates, Lillian Gish, John Gielgud, Rachel Roberts, and John Ford among their circle of friends and collaborators.

McDowell was born in Leeds, England, and acted in several British repertory companies before joining the Royal Shakespeare Company. Shortly thereafter, he began his film career with "If…"

The Film Society of Lincoln Center, The American Cinematheque, The British Film Institute, The Deauville Festival, England's National Museum of Film, Television and Photography, the French and Australian Cinematheques, and The Turin Festival have all accorded him major retrospectives.

He is married to painter and house designer Kelley Kuhr and is the father of interior decorator Lilly McDowell, film director Charlie McDowell, singer-songwriter Beckett McDowell, and budding actors Finn McDowell and Seamus McDowell.

About the Filmmakers –

BAFTA-nominated **ANDREW KEVIN WALKER (Screenwriter/Producer)** wrote the films "Se7en" and Netflix's "The Killer," as well as the episode "Bad Travelling" (Annie Award winner, best writing) for the animated series "Love, Death and Robots," all directed by David Fincher.

His other film credits include Tim Burton's "Sleepy Hollow," "Windfall" (co-written with Justin Lader), "Nerdland," and "Brainscan," as well as story contributions to Brendon Small's "Metalocalypse: Army of the Doomstar."

ROY LEE (Producer) is a film and television producer and founder of Vertigo Entertainment. His first producer credit was for "The Ring" (2002), and from there he went on to produce many other films, including "The Grudge," "The Departed," "IT," "Barbarian," "Late Night with the Devil," and "Weapons."

Lee also produced several beloved family films, including "The LEGO Movie," "How to Train Your Dragon," "Nimona," and "A Minecraft Movie."

Currently, Lee is developing and producing a diverse slate of films and television series.

MATT BERENSON (Producer) is a film and television executive and producer whose work spans studio blockbusters, acclaimed indies, and high-profile franchise films. He has developed and/or produced dozens of features, including the worldwide hit "Daddy Day Care" starring Eddie Murphy and the critically celebrated "The Place Beyond the Pines" from writer-director Derek Cianfrance, starring Ryan Gosling and Bradley Cooper.

Berenson is a non-writing executive producer, alongside Sylvester and Sophia Stallone, on Amazon's upcoming television adaptation "The Mindf*ck Series," based on the bestselling novels by S.T. Abby (Christie Cunningham). In addition to his producing work, Berenson is the writer of the forthcoming feature "Robots vs. Zombies vs. Humans," currently in development with The Gotham Group ("The Maze Runner" franchise).

In 2023, Berenson served as an adjunct professor at Loyola Marymount University's School of Film and Television, where he taught film and television development at The Business of Film and Television.

His producing and executive-producing credits also include: "The Boy" horror franchise; "The Best of Enemies," starring Taraji P. Henson and Sam Rockwell; "Secret in Their Eyes," writer/director Billy Ray's English-language remake starring Julia Roberts, Nicole Kidman, and Chiwetel Ejiofor; Leslye Headland's "Sleeping with Other People," starring Jason Sudeikis and Alison Brie; "Gone," starring Amanda Seyfried; and "Stand Up Guys," starring Al Pacino and Christopher Walken.

As an executive, Berenson was president of production at Sidney Kimmel Entertainment (SKE), from 2010-2014, where he produced several of the films above and acquired Taylor Sheridan's

screenplay “Comancheria,” later released as the Oscar®-nominated “Hell or High Water.” He also acquired an early pitch from Sian Heder, prior to her Oscar-winning success with “CODA.”

Earlier, as president of production at Carsey-Werner Films (2004–2007), he produced a slate of studio comedies, including Universal’s “Let’s Go to Prison” and Sony/Revolution’s “The Brothers Solomon,” both directed by Bob Odenkirk. He also served as EVP, production at Red Wagon (2000-2003).

Berenson began his executive career as a vice president at Jersey Films, where he oversaw creative development on titles including “Erin Brockovich” and “Out of Sight.” He is a graduate of Princeton University, where he earned a B.A. in history in 1990.

ARNON MILCHAN (Producer) is widely renowned as one of the most prolific and successful independent film producers of his time, with over 100 feature films to his credit. Born in Israel, Milchan was educated at the University of Geneva. His first business venture was transforming his father’s modest business into one of his country’s largest agro-chemical companies. This early achievement was a harbinger of Milchan’s now-legendary reputation in the international marketplace as a keen businessman.

Soon, Milchan began to underwrite projects in areas that had always held a special interest for him – film, television and theater. Early projects include Roman Polanski’s theater production of “Amadeus,” “Dizengoff 99,” “La Menace,” “The Medusa Touch” and the mini-series “Masada.” By the end of the 1980s, Milchan had produced such films as Martin Scorsese’s “The King of Comedy,” Sergio Leone’s “Once Upon a Time in America,” and Terry Gilliam’s “Brazil.”

After the incredible successes of his films “Pretty Woman” and “The War of the Roses,” Milchan founded New Regency Productions and went on to produce countless critical and box office successes including “J.F.K,” “A Time to Kill,” “Free Willy,” “The Client,” “Tin Cup,” “Under Siege,” “The Devil’s Advocate,” “The Negotiator,” “City of Angels,” “Entrapment,” “Fight Club,” “Big Momma’s House,” “Don’t Say a Word,” “Daredevil,” “Man on Fire,” “Mr. and Mrs. Smith,” “Alvin and the Chipmunks,” “What Happens in Vegas,” “Love and Other Drugs,” “Noah” and “Gone Girl.”

In 1998, Milchan received an Academy Award® nomination for producing the film “LA Confidential.” He served as producer of back-to-back Academy Award best picture winners “12 Years A Slave” (2013) and “Birdman” (2014), 2015’s multiple Oscar® winners “The Revenant” (2015) and “The Big Short” (2015), and 2019’s Golden Globe® and Oscar® winning “Bohemian Rhapsody (2018).”

Along the way, Milchan partnered with Twentieth Century Fox and has taken advantage of the growing television and new media marketplace. Milchan has also successfully diversified his company’s activities within the sphere of entertainment, most specifically in the realm of television through Regency Television (“Malcom in the Middle” and “The Bernie Mac Show”), and sports where the company was once the largest shareholder of PUMA, the worldwide athletic

apparel and show conglomerate based in Germany, which was later sold after a successful re-branding in 2003.

YARIV MILCHAN (Executive Producer) is the chairman and CEO of the Academy Award®–winning New Regency Productions, where he oversees the company's day-to-day management, creative direction, and overall growth strategy.

Looking ahead, Milchan is leading a slate of highly anticipated television projects, including the "Malcolm in the Middle" limited series, launching on Disney+ on April 10, 2026; the television adaptation of "Man on Fire" debuting on Netflix in 2026; Emmy®-winning "Mr. and Mrs. Smith" Season 2, which heads into production in 2026; "Black Hole," recently announced with showrunner Jane Schoenbrun for Netflix; and "Beat the Reaper," starring Will Poulter for Apple TV+.

Upcoming feature projects include "Watch Dogs," the feature adaptation of Ubisoft's best-selling video game franchise starring Tom Blyth and Sophie Wilde; Academy Award®–winning director Alex Gibney's documentary "Musk" with HBO; "Jimi," a Jimi Hendrix documentary from Emmy® nominee Bao Nguyen; and the Burning Man documentary "The Man Will Burn" with HBO.

Milchan is also overseeing the development of major feature projects, including "Blood Meridian," an adaptation of Cormac McCarthy's Pulitzer Prize–winning novel, written by Academy Award® winner John Logan and directed by John Hillcoat; "The Hawkline Monster," reuniting Academy Award–winning director Yorgos Lanthimos with Academy Award-nominated writer Tony McNamara; and "Eight Perfect Murders," based on the bestselling novel and directed by BAFTA Award winner Harry Bradbeer.

Throughout his career, Milchan has long collaborated with acclaimed auteur filmmakers on projects such as Steve McQueen's "Blitz," "Widows," and the Academy Award®-winning "12 Years a Slave"; Alejandro Iñárritu's Academy Award-winning "The Revenant" and "Birdman"; Jeff Nichols' "The Bikeriders"; Gareth Edwards' Academy Award-nominated sci-fi epic "The Creator"; Zach Creggers' breakout horror hit "Barbarian"; the Academy Award-winning "Bohemian Rhapsody"; Greta Gerwig's Academy Award-winning "Little Women"; and Robert Eggers' Academy Award-nominated "The Lighthouse" and "The Northman."

As president of motion pictures & television at New Regency, **NATALIE LEHMANN (Executive Producer)** oversees a prolific and dynamic slate of acclaimed film and television projects. Upcoming television projects include *"Malcolm in the Middle"* limited series launching on Disney+ April 10, 2026; the television adaptation of *"Man on Fire"* debuting on Netflix in 2026; Emmy®-winning *"Mr. & Mrs. Smith"* Season 2, which heads into production in 2026; *"Black Hole,"* recently announced with showrunner Jane Schoenbrun for Netflix; and *"Beat the Reaper,"* starring Will Poulter for Apple TV+.

Upcoming film projects include *"Watch Dogs,"* the feature adaptation of Ubisoft's best-selling video game franchise starring Tom Blyth and Sophie Wilde; Academy Award®-winning director

Alex Gibney's documentary *"Musk"* with Bleecker Street; *"2073,"* directed by Academy Award winner Asif Kapadia; and *"Jimi,"* a Jimi Hendrix documentary from Emmy® nominee Bao Nguyen. Lehmann is also spearheading the development of major feature projects including *"Blood Meridian,"* an adaptation of Cormac McCarthy's Pulitzer Prize–winning novel, written by Academy Award winner John Logan and directed by John Hillcoat; *"The Hawkline Monster,"* reuniting Academy Award–winning director Yorgos Lanthimos with Academy Award–nominated writer Tony McNamara; and *"Eight Perfect Murders,"* based on the bestselling novel and co-produced with Ryan Reynolds' Maximum Effort.

Previously, Lehmann oversaw the production of Academy Award® winner Steve McQueen's *"Blitz"* (Apple TV+), the hit Apple TV+ series *"Prime Target,"* starring Leo Woodall, Gareth Edwards' Academy Award–nominated sci-fi epic *"The Creator,"* and the breakout horror hit *"Barbarian."* Her earlier credits include "*Everybody's Talking About Jamie,"* Remi Weekes' *"His House,"* the Academy Award–winning *"Bohemian Rhapsody,"* Steve McQueen's *"Widows,"* and his documentary *"Occupied City."*

Before joining New Regency, Lehmann worked at Shawn Levy's 21 Laps Entertainment and Broadway Video.

MAGNUS JØNCK (Director of Photography) completed filming on Jeremy Saulnier's "October" for A24 and Eli Bush, with whom he previously collaborated on "Hold the Dark." His prior work includes Nicolas Winding Refn's "Beauty is Not a Sin" and the Netflix series "Copenhagen Cowboys," which was selected for the official selection at the Venice Film Festival.

He is known for his striking work in Fleur Fortuné's "The Assessment," featuring Elizabeth Olsen and Alicia Vikander for Number 9 Films. Jønck has established a strong partnership with director Tobias Lindholm, contributing to "The Investigation," "A War," which received an Academy Award® nomination for best foreign language film, and "A Hijacking."

ROGER FIRES (Production Designer) Is a Brazilian-Canadian production designer based in Vancouver. His film credits include 2022's "Violent Night," "Surrounded," which was released by Amazon/MGM in 2023, "Hypnotic," which premiered on Netflix in 2023, and "Nobody," which was released by Universal Pictures in 2021.

Television credits include ABC's "Scrubs," NBC's "Zoey's Extraordinary Playlist," and Netflix's "Lost in Space."

Upcoming projects include "The Best is Yet to Come," directed by Jon Turtletaub, and "Night Comes," directed by Jay Hernandez.

SVEN FAULCONER (Music by) is a Los Angeles-based composer for film and television, recognized for his wide-ranging and distinctive musical voice. His recent credits include Searchlight's upcoming horror-comedy "Ready or Not 2: Here I Come" and the indie dramedy "Lost and Found in Cleveland," featuring Martin Sheen, June Squibb, and Stacy Keach, for which his score was

placed on the Academy's list of eligible original scores for the 98th Oscars. He just finished scoring Mindhouse's "Hanging By a Wire," which opened the 2026 Sundance Film Festival, and is currently working on Artists Equity & Sandbox's upcoming documentary film, "Flying High."

Faulconer's score for "Scream VI" earned the ASCAP Top Box Office Screen Music Award, and he composed the music for the 2023 Academy Award®–winning documentary "The Elephant Whisperers," which also received best score nominations from the Jackson Wild Festival and the Hollywood Music in Media Awards. Additional notable credits include Rob Lowe's Netflix comedy series "Unstable" (co-composed with Mark Foster) and "Hellboy: The Crooked Man," the fourth installment in the "Hellboy" franchise.

His work in independent cinema has produced numerous soundtracks with a bold and distinctive character, including the Emmy®-nominated National Geographic documentary "Into the Okavango," as well as "Blood Father" (Amazon), "Wanderland" (Amazon Prime), and "Assimilate" (Netflix). Known for his collaborative spirit and strong storytelling instincts, Faulconer has also contributed music to major productions such as "Top Gun: Maverick," "Aquaman," "The Falcon and the Winter Soldier," "Ad Astra," "Black Widow," "Abominable," "The Hunger Games" films, and "Nightcrawler."

Faulconer began formal music training at age eight as a clarinetist, developing an early aptitude for improvisation and composition. His studies took him from Ghent, Belgium, to Rome, before concluding in Los Angeles at UCLA's renowned film scoring program. In addition to his own projects, he maintains ongoing collaborations with composers including Brian Tyler, James Newton Howard, Rupert Gregson-Williams, Steve Jablonsky, Henry Jackman, and Lorne Balfe.

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